



PLACE CONSTRUCTION AND URBAN SOCIAL TRANSFORMATION: AN ACTOR NETWORK THEORY ANALYSIS FOR CREATIVE-KAMPUNG PHENOMENA IN BANDUNG ¹

EKOMADYO, AGUS S. ¹, PRASETYO, FRANS A. ², YULIAR, SONNY ³

¹*Architectue Design Research Group, Institut Teknologi Bandung*

²*Regional and City Planning Postgraduate Program, Institut Teknologi Bandung*

³*Development Studies Postgraduate Program, Institut Teknologi Bandung*

ABSTRACT

How built environment plays role in social transformation? This question is one concern of social-constructivism approach in study of place. Place construction studies focus on space that socially constructed and social that spatially constructed. This article explores place construction on urban social transformation in creative-kampung phenomena in Bandung. Actor Network Theory is utilized to map place construction among actor network of creative-kampung. By case of Kampung Dago Pojok, place construction in social transformation is traced in 4 moments: problematization, interestness, enrollment, and mobilization. It is identified that community house and Main Street become the nodes of community network. These places are constructed by and also construct social transformation as a creative-society. Study about place construction in urban-kampung contributes to urbanism and urban architecture studies at large.

Keywords: place construction, creative-kampung, kampung Dago Pojok, Actor Network Theory, urban social transformation

1. INTRODUCTION

What is relation between built environment and social transformation? Conventional perspective of social studies sees that environment just only a setting for social process. But, in emansipatory perspective, built environment, such as a kind of technology, can plays as mediator for social transformation. Social construction of space is the significant part in any social emansipatory efforts.

By case of creative-kampung phenomena in Bandung, this article explores the role of built environment in urban social transformation. Social-constructivism approach of place is utilized to understand how community constructs and be constructed by their built environment to become creative-society. This articles uses Actor-Network Theory (ANT) to analyze the relation between place construction and the social. ANT has principle symmetry among human agencies (called actors) and non-human agencies (called artifacts). Built environment is a kind of artifact, so it can be mapped symmetrically among

actors network. By ANT analysis, place construction can be positioned in network development of actors in creative-kampung, further to understand the role of built environment in social transformation.

2. PLACE CONSTRUCTION AND ACTOR-NETWORK THEORY: A THEORETICAL OVERVIEW

What is a place? The term of place, mainly described in architectural discourse, is used to explain about a space containing certain meanings. In common understanding, place is explained by distinguishing it with space: space is understood more physically, but place is deeper than physical form because there is meaning inside. Studying place means observing relation between human and their built environment.

The study of place recognizes three main approaches: psychometrics, phenomenological, and social-constructivism. Psychometrics explores the relationship between the physical environment and the human behavior by attributing numeric measures to psychosocial phenomena then analyzing this data using quantitative techniques. Phenomenological approach explores the place deeper to human existence and focus on the subjective emotional aspect of people's relationship to places. Social constructivism sees place as a socially constructed phenomena (Sudradjat, 2012: 3).

Place construction is a term derived from social-constructivism approach. This approach studies relationship between sociality and spatiality. It is argued, while space is socially constructed, the social is spatially constructed. Place is seen as an assemblage: its morphology is influenced by socio-spatial networks that defines the boundaries and segments. Place formation is constructed by the flows of everyday life, the narrative that are expressed through it, containing desires, hopes, fears that are invested in it. Place is once experienced, structured, and discursively constructed (Dovey, 2010: 6,13). Place construction perspectives has potential encompass these complexities and to provide a useful framework for understanding of place and practices of urban transformation (Ekomadjo, et al., 2012:3).

As a study, place construction and ANT have closeness paradigm, because both see social entities from in-the-becoming perspectives. ANT sees there are human (actors) and non-human (artifacts) agencies inside the social entities that contribute on actions. In network analysis, actors and artifacts is must be subjected symmetrically (Yuliar, 2009:106). Built environment is a kind of artifacts, so it must be positioned symmetrically among actors network.

In ANT, a social transformation process is seen as translation, that understood as a process of network establishment. Callon (1991) classified translation into 4 moments: 1) moment of problematization, when an issue or problem delivered by actor as action initiator to become concerns and admitted as problems to be responded by other actors, 2) moment of interestness, when stimulated actors start to follow –or reject- the issue or problems and try to convince other actors that the issue or problems are –or are not- important for them, 3) moment of enrollment, when actors start to delegate each other, calculate each competences, cope the resistances, and build the roles among others, and 4) moment of mobilization, when actors-network is established and have temporal and spatial existence (Callon, 1991; Yuliar, 2009:113).

3. DAGO POJOK IN BANDUNG AS CREATIVE-KAMPUNG: AN URBAN SOCIAL TRANSFORMATION PHENOMENA

The city of Bandung has been developing rapidly triggered by her role as service and tourism city. The closeness with Jakarta, the capital and biggest city in Indonesia, impacts overflowed economic activities in Bandung, that generated mostly tourism facilities such as cafe/restaurants, shops/ boutiques, and hotels. Several main streets in Bandung develop as tourism corridor mostly by fashion and culinary facilities, such as corridor of Dago Street, Riau Street, and Setiabudi Street.

On the otherside, Bandung –as like as others Indonesian cities- contains traditional urban settlements, called kampung. Urban kampung has characteristic as lowrise high-density settlement, organic patterns in morphology, and mostly developed by informal construction process. In tourism city context, urban kampung mostly play role as residence for low-level employees. Does it mean that urban kampung is marginalized on tourism development in Bandung?

One kampung has been trying to response tourism potential in Bandung, that is kampung Dago Pojok. This kampung is located adjacent to Dago Street corridor (fig.1). While Komunitas Taboo, a community concerning to child education, has been running their communal activities in this kampung since 2003, it appeared the ideas how to put kampung Dago Pojok to be the significant part of tourism economic in Bandung. The ideas focused to transform this kampung into tourism destination by any attractions, in order to generate local economic activities run by local inhabitants.

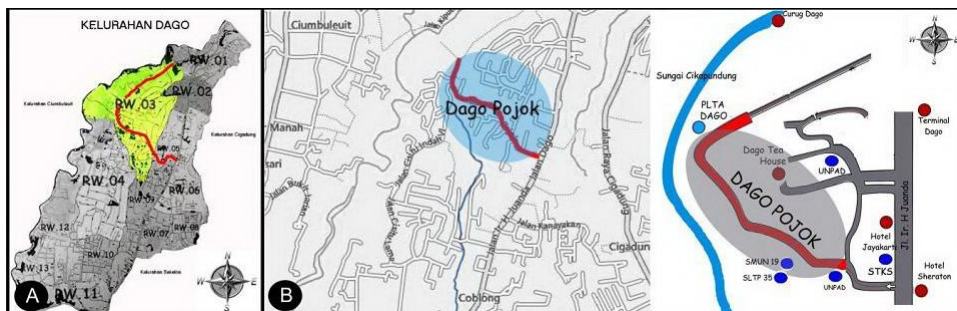


Figure 1 Location of Kampung Dago Pojok in Bandung (source: Prasetyo, 2013)

Komunitas Taboo (KT) started to initiate the social transformation in kampung Dago Pojok through organize learning activities and library for local children. Children was invited to learn together through playing activities and arts creation. Through the children, the ideas deployed to their parents as kampung citizen. They interested to the children activities, and started to involve the learning and art activities organized by KT. Here, the communality of kampung Dago Pojok became strengthen. Through KT's informal network, many external volunteers came and involved together with local inhabitants. Many art events as collaborative efforts among local community and external artist was created and got massive publication to gain public attention largely. Kampung Dago Pojok has been known as creative-kampung in Bandung. Visually, the creative-

character of the kampung is signified by mural arts as collaborative products installed in the street scape (fig.2)



Figure 2 Streetscape of Kampung Dago Pojok fulfilled with murals signifies the character of arts and tourism kampung (Prasetyo, 2013)

4. ACTOR NETWORK ANALYSIS FOR PLACE CONSTRUCTION ON KAMPUNG DAGO POJOK AS CREATIVE-KAMPUNG

When kampung Dago Pojok becomes as creative-kampung, it is argued that urban social transformation is happened here. Social transformation is signified by many learning and art activities organized collaboratively among local community and external actors. Those activities develop kampung Dago Pojok branding as creative-kampung. This brand stimulated local community to open mind and develop many commercial activities especially for tourism.

Through ANT analysis, social transformation is traced how the network are constructed, since establishing community by local inhabitants till developing connectivity with public at large. By ANT approach, the constructed network is mapped simmetrically among actors and artifacts. Here, built environment is positioned among actors network as a construction of places.

4.1. Translation Moments in Kampung Dago Pojok as Creative-Kampung

4.1.1. Moment of Problematization

Moment of problematization was happened when Komunitas Taboo (KT) came to kampung Dago Pojok in 2003s. Based of his experiences as social advocacy activist, the founder of KT (Rahmat Jabaril) tried to create socio-communal activities in his neighborhood. KT started with organizing community library and various education games for local children. Those activities was taken place in library and multi-function hall inside the house of KT. Beside KT, kampung Dago Pojok also had local artist that only performing temporary by request or in national anniversary celebration. In this moment, there are no direct connection between KT and local artist (fig. 3, 4).

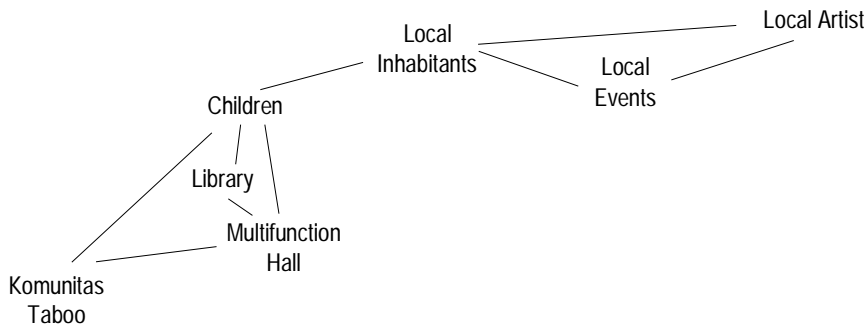


Figure 3 Sociotechnogram of moment of problematization in kampung Dago Pojok creative-kampung (source: author)



Figure 4 Learning activities and education games for children initiated in KT's house (source: Prasetyo, 2013)

4.1.2. *Moment of Interestness*

Moment of interestness was happened while the connection between KT and local community became sturdier. Here, children play role as key-actors that connected between KT and their parents as local inhabitant. Inspiring by children activities with KT, local inhabitants was interesting to involve to activities together. Connection between KT and local inhabitants became large with involvement of local artists on the art and performance events. They used KT's house, especially multi-function hall, as a place to learn and train arts and performances together.

4.1.3. *Moment of Enrollment*

Moment of enrollment was signified by joining external actors as volunteers involving to the learning and art activities in kampung Dago Pojok. Volunteers involved mostly by KT's informal network. Initially, volunteers involved in children learning activities as temporary teacher. Then, some external artists creating several performing arts in this kampung, collaborating with local artists. In this moment, kampung Dago Pojok was started to be known as kampung of art and tourism.

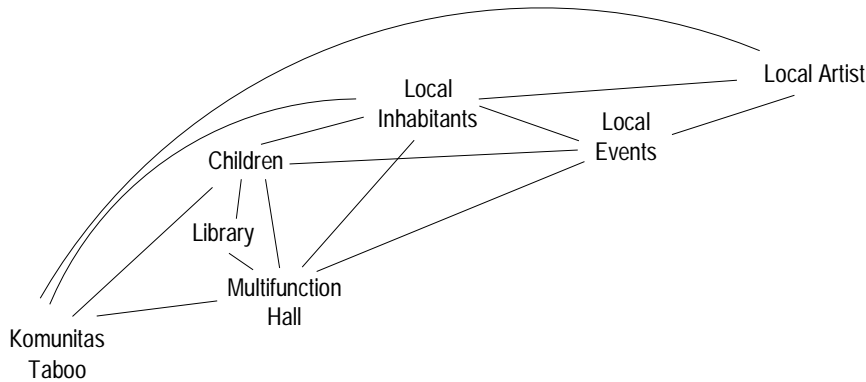


Figure 5 Sociotechnogram of moment of interestness in kampung Dago Pojok creative-kampung (author)



Figure 6 Communal art and performance events organized together by KT, children, inhabitants, and local artist, than was taken place in KT's house (Prasetyo, 2013)

4.1.4. *Moment of Mobilization*

Moment of mobilization was happen when KT cooperate with Bandung Creative City Forum (BCCF) to develop art and tourism potential further in kampung Dago Pojok. BCCF is a community that organized by creative-industry actors in Bandung. BCCF mostly involved by mobilizing the members and using the network to gain more sponsors and larger publication in mass media. BCCF involvement was able to create art and performing events in kampung Dago Pojok to be public attention. In this moment, kampung Dago Pojok has been known as a creative-kampung in Bandung.

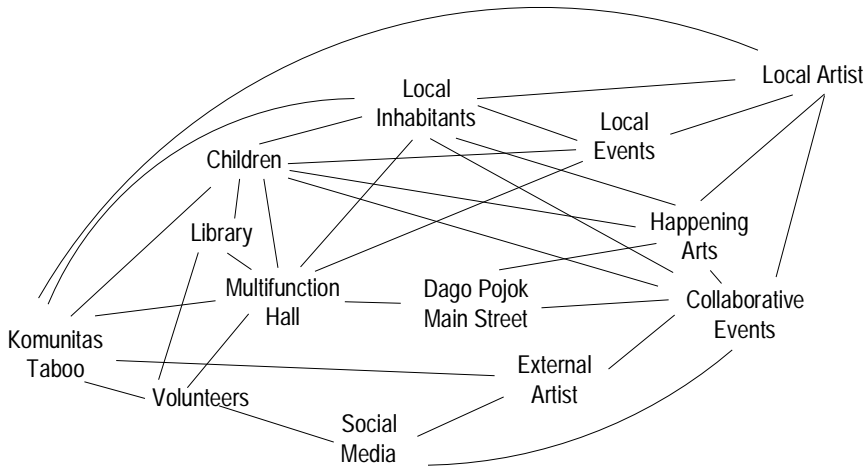


Figure 7 Sociotechnogram of moment of enrollment in kampung Dago Pojok creative-kampung (source: author)



Figure 8 Involvement of external volunteers in learning activities (left) and performing art (right) in kampung Dago Pojok (Prasetyo, 2013)

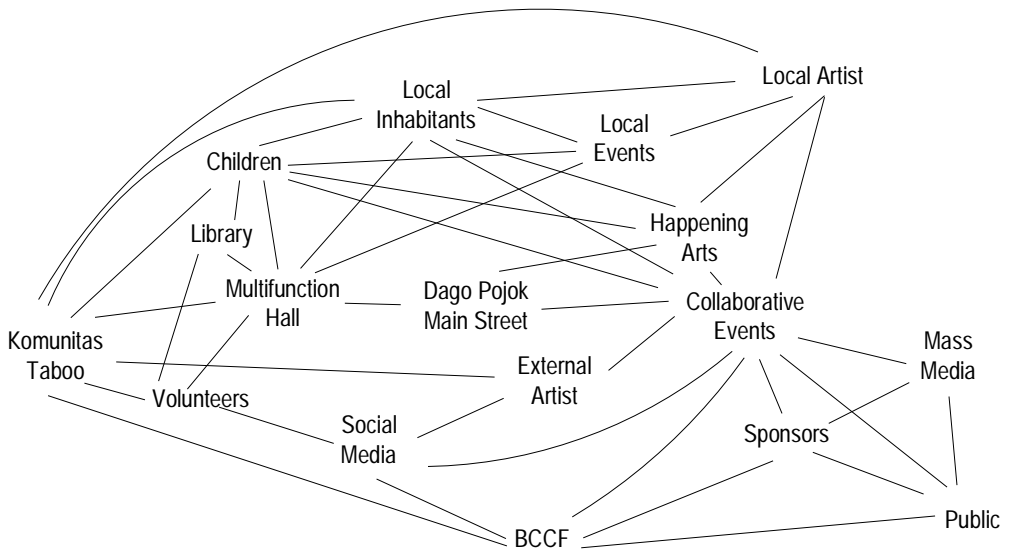


Figure 9 Sociotechnogram of moment of mobilization in kampung Dago Pojok creative-kampung (source: author)



Figure 10 Mass media publication about kampung Dago Pojok creative-kampung (source: Prasetyo, 2013)

4.2. Place Construction of Social Transformation in Kampung Dago Pojok as Creative-Kampung

According to the sociotechnogram of translation process, there are places that is significantly positioned as nodes of actors network. They are KT's house, within library and multi-function hall inside, and the main street of kampung.

KT's house becomes important place, because it is the place the initiation was begun. This house is originally occupied by Rahmat Jabaril –the founder of KT- and his family. Some space of his house are constructed as communal space: the library and multi-function hall. Library is constructed as learning place for children, and multi-function hall is constructed flexible so it can be used as multi-purpose communal activities: discussion, games, training, etc. These rooms are well maintained because it is the part of KT founder house, on the otherside it has consequence the limitation of uses depend on the house owner.



Figure 11 KT's house with library and multi-function hall inside (source: author)

The main street of the kampung is constructed as the main places where the communal creative activities are mobilized. KT's uses main street as media to install the happening arts and run performance events, because that place is mostly acrossed by many people so the art is effectively attract people attention. The main street with the murals becomes the signifier that there are creative-community activities inside kampung Dago Pojok



Figure 12 Kampung Dago Pojok main street with murals as signifier of creative-kampung (source: author)

5. CONCLUSIONS

Discussing urban architecture is about how the city has been assembled. City is seen what and how the urban architectural elements has been assembled by the society. Through place construction approach, it can be traced the construction of the urban artifacts by the people. Kampung is a traditional settlement that assembles urban architecture. When a kampung transform into creative-kampung by installing art and tourism artifacts and events, there is an urban architecture transformation too. Urban architecture elements is present as agents that mediate kampung community responding to the urban economy. By ANT analysis in kampung Dago Pojok as creative-kampung, it is mapped that initiator's house (KT's house with library and multi-function hall inside) and main street become the key places of the transformation. In place construction domain, ANT provides an analysis to map the relationship between sociality and spatiality by positioning actors and artifacts network symmetrically. Combination of place construction and ANT approach is potentially to develop a method to trace the assembling the city.

6. ACKNOWLEDGMENTS

It is acknowledged to Komunitas Taboo, led by Rahmat Jabaril, who cooperate authors by giving information and discussing about transformation of Kampung Dago Pojok as creative-kampung. It is acknowledged to LPPM ITB with the program of Community Development Program (Program Pengabdian Masyarakat) 2013 and also to Batik Fractal Indonesia that support program in kampung Dago Pojok as collaborative program among ITB, industry, and local community to continue creative-community development in kampung Dago Pojok.

REFERENCES

- Callon, M (1995). "Actor Network Theory – the Market Test." in J Law and J Hassard (ed) *Actor Network Theory and After*. Oxford: Blackwell.
- Dovey, K (2010). *Becoming Places: Urbanism/ Architecture/ Identity/ Power*. London: Routledge
- Ekomadyo, AS, Zahra, A, Najmi I (2012). Tracing Social-Economic Forces in Construction of Urban Place; Case: Pasar Pamoyanan Bandung. Proceedings International Seminar on Place Making and Identity: Rethinking Urban Approaches to Built Environment (PlaId), Department of Architecture, Universitas Pembangunan Jaya, September 2012
- Ekomadyo, AS (2012). Relasi Sosio-spasial antara Masjid dan Pasar: Kajian Atas Kontribusi Islam dalam Urbanitas Kontemporer. Proceedings National Seminar Islamic Arcitecture 2 (Arsis2) Universitas Muhammadiyah Surakarta, May 2012
- Kostof, S (1992) : *The City Assembled: Elements of Urban Form Through History*. London: Thames and Hudson Ltd..
- Latour, B (2005). *Reassembling the Social: an Introduction to Actor-Network Theory*. New York: Oxford University Press.
- Law, J and Hassard, J(ed) (1995). *Actor Network Theory and After*. Oxford: Blackwell.
- Prasetyo, FA and Iverson, SM (2013) Art, activism and the 'Creative Kampong': A case study from Dago Pojok, Bandung, Indonesia. International Conference Planning In The Era of Uncertainty (PlanInk), March, 2013
- Rossi, A (1967) : *The Architecture of the City*. Cambridge: The MIT Press.
- Sudrajat I (2012). Conceptualizing a Framework for Research on Place in Indonesia. Proceedings International Seminar on Place Making and Identity: Rethinking Urban Approaches to Built Environment (PlaId), Department of Architecture, Universitas Pembangunan Jaya, September 2012
- Yuliar, S. (2009). *Tata Kelola Teknologi: Perpektif Jaringan Aktor*. Bandung: Penerbit ITB